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Portrait of the Moronene Women in Folklore Kada: Structural and Semiotic Analysis

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Abstract

The literary work is closely related to the background of the society that created it. One form of literary work is folklore. Moronene folklore certainly reflect the social and cultural aspects of Moronene society. The female character, also a part of the social and cultural aspects of society. Moronene's female character, according to the Moronene tradition, is possible to be understood through Moronene folklore. This study aims to gain an in-depth understanding of the character of Moronene women in Moronene folklore. This research uses qualitative approach with content analysis method. This research uses a structural and semiotic approach with the female characters in Moronene folklore. This research data is derived from Kada folklore taken using purposive sampling. The data collection instrument is the researcher himself as a key instrument. Data were analyzed using Mayring's (2000) model with structural and semiotic approach. The examination of legalization of data is done by triangulation technique. The research findings show that female characters, based on the Kada folklore structure, reflect women who are consequent to their image and role.

Keywords: image reflection, female characters, Kada folklore

A. Introduction

Literature is an integral part of society because literature can provide positive energy that serves to motivate and anticipate various trends (Ratna, 2011: 505). Sastrowardoyo, et al. (1983: 1) stated that literary variety in Indonesia actually reflects the various languages and cultures found in Indonesia. One type of literary work is folklore which is a portrait of the culture of society as one of manifestation of effort to face modernization, but still holds the traditional principle.

The number of folklore is quite large in this archipelago, including in Southeast Sulawesi Province. The folklore should not only be a document, but it can be understood either about the content, the content of the value, or the benefit of each individual, its support community, and other communities (Djakfar 1994: 1). Folklore will always draw attention to be studied more

deeply because of the study will get historical facts, experience of the owner community, and the values contained in it.

In relation to the above, Samovar and Porter (2001: 36) state that every folklore tells of people used to transfer cultural values from generation to generation, and each culture has hundreds of stories each emphasizing a value the fundamentals.

Moronene folklore as a nation's treasures, nowadays seems to be getting rid of by stories that come from abroad. This situation is one of the threats to see the usefulness of folklore as an educational media to shape the moral community, especially children, while folklore from abroad is not necessarily appropriate with the background of our cultural development. In addition, folklore is a treasure of the nation whose inheritance or dissemination is orally spoken from mouth to mouth and generation to generation, so gradually little by little will be inconcerned and lost from the memory of the support community. This is related to the presence of a typical local tradition with a language medium that has not been able to touch modern language.

The facts show that traditional art tends to be ignored because it is less motivating and less interesting than modern performing arts. The decline of interest and appreciation of the younger generation in folklore leads to further their advancement of Moronene cultural values. If this condition is left and not addressed positively, it will result in the process of relaying the delivery of cultural inheritance through folklore will be disconnected by itself. Therefore, the precious values contained in the folklore cannot be developed and utilized for future life (Bakar, 1979: 3). This study examines the Moronene female character in Kada folklore which is part of Moronene society that is identical with Indonesian women in general. (Effendi, 2007: 2) states Moronene society has the element of identity, namely adat, and speak Moronene. This aspect of women's figures is interesting to examine because female characters are very phenomenal, women are faced with multiple positions, and women's positions are often marginalized. Moronene female figures are mechanistically analyzed, whether the character as a main character or auxiliary figures. However, the linguistic aspect as a system of abandonment found in the text of the story is not mechanistic. In this case, the discourse of women in Moronene society is seen as one of the manifestations in the face of modernization while still holding the traditional principles.

B. Literature Review

1. Folklore

The term folklore refers to a story that is part of folklore. Danandjaya (1997: 4) states that folklore is a form of oral literary work that is born and developed from traditional societies, propagated in a fixed or standard form and spread among certain collectives over long periods of time using the word cliché. Brunfand (1979: 55) refers to folk literature as oral narratives. Dundes (1965: 28) also states that in societies that live in the condition of dullness, all forms of folk traditions are delivered verbally, by word of mouth.

2. Structural approach

The structural approach is often referred to as an objective approach, a formal or analytical approach that departs from the basic assumption that literary works as autonomous works. To analyze the structure of literary works, in this case folklore can be done by identifying, reviewing, and describing the functions and relationships between the intrinsic elements of the story. Each element is identified, described, and explained its function in supporting the overall meaning of the story and how the relation of the elements can form a unified totality of meaning.

a. Element of the Plot

In a story, the role of the plot is very important because a simple groove allows the reader to understand the story. Elements of the plot builder there are three, namely (1) events; transition from one situation to another, (2) conflict; something dramatic, referring to a battle between two balanced powers and implying action and retaliation. Conflicts can be classified into physical and mental conflicts, internal and external conflicts, and (3) climax: conflict after

conflict, both internal and external if it has reached a climax. Climax occurs when there is conflict, but not all conflicts reach climax. There are three types of plot: (1) straight or chronological, (2) flash backs, and (3) combined (Nurgiyantoro, 2000: 153).

b. The Element of Figures or Character

Elements of a character in a literary work has a very important position. According to Sudjiman (1988: 16) that the character is a fictional individual who experiences events or behaves in various events in the story. Therefore, it is necessary to describe the characteristics of the birth, nature, and attitude of the inner so that his character can be recognized by the reader. Based on the role, the character can be divided into main characters and subordinates.

c. The Element of Background

The background in narrative works generally refers to the place, time, and social environment in which the event occurred. Background does not have to be a place that is physically or real exist in reality, but can also be a psychological and moral state of a state. Abrams (1971: 175) states that the setting in a narrative or dramatic work refers to the places in general, the time setting, and the social environment in which it occurs. Thus, all the descriptions of place, time, and atmosphere as the location and situations that surround the characters in the literary work are referred to as the setting.

d. The Element of Theme

Theme can be interpreted as the central idea in the story that is supported by the parts of the overall interaction in generalization. According to Sumardjo and Saini (1997: 56), the theme can also be said to be the main idea that intertwines the content structure of a literary work. The themes that are presented concern the various problems that are usually encountered in life. The theme of the story can be expressed through explicit or implicit statements.

3. The Nature of Semiotics

Semiotics is the study of systems, and conventions that allow signs to have meaning (Hoed, 2008: 18). Saussure quoted by Lane (1970: 44) states that the sign as a combination of concepts and sounds (the combination of a concept and a sound-image). Literature is a sign system based on community convention (literature) because according to Pradopo (1987: 122) the content of literature is not merely the meaning of the language, but the meaning of language, atmosphere, feeling, intensity of meaning, and connotation. According to Pierce in Merrell (2001: 31-32), the sign is something that represents something. Something (signs) that can be concrete or can be observed by the human senses, through a process of representing something that is in human cognition. In this case the sign is not a structure but a cognitive process derived from what the senses can capture. Something concrete and represented is called representamen (ground), while something that is in cognition is called object (object), and the process of relationship representamen to object called semiosis (semein). In the meaning of a sign, the process of semiosis is equipped with an advanced process called interpretant (the process of interpretation). That is, the meaning of a sign occurs in the form of semiotic process from the concrete into the human cognition that lives in the reatitas (Noth, 1995: 41-43).

Furthermore, Pierce cited by Abrams (1971: 170-171) states there is a relationship between markers and markers of icons, indices, and symbols. Icons are a sign that occurs as a result of a natural connection or the relationship of equations between markers and markers. For example, the relationship between an image (the portrait) and the person being photographed, or a map that marks a specific region's environment. Index is a sign of causality, for example smoke marks the presence of fire, cloudy as a sign of rain, and symbol is a kind of sign that is arbitrary and conventional. This theory is trichotomic because in the process of semiosis is associated with three aspects. Representamen as observed object serves as a sign that is developed on the view that reality is divided into three universal categories, namely firstness, secondness, and thirdness. Pierce in Cobley (2001: 31-32) describes the triad of relationships with the following chart.

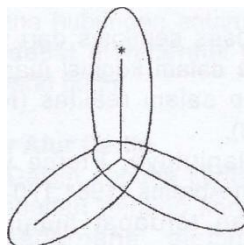


Chart 1 the three universal categories, namely firstness, secondness, and thirdness

4. Woman's Self-image

In the world of literature is known the term image and imaging (imagery), both of which refers to the existence of mental reproduction. According to Cuddon (1979: 322-323), imagery has many meanings and connotations. In general, the definition of the image includes the use of language that describes objects, actions, feelings, thoughts, ideas, expression of the mind, through sensory experiences, expressed in words by the author so easily understood by the reader. Imagery is the collection of images used to describe the object and the quality of sensory responses in literary works, both literally and queried. Kinds of images include the five human senses, namely sight, hearing, movement, touch, and smell, but its use in literary works is not the same intensity. Sadli (2010: 78-79) explains that imagery can be interpreted: first, as a description of all objects and the quality of views in literary works-second, as a visual representation of characters in literary works; and thirdly, as a language figuration of characters in literary works, so the message the author wishes to convey is easy to understand.

Understanding the image in this study refers to the definition of the image proposed by Pradopo (2002: 80), ie each image of mind that is an effect that appears in the mind very similar to the picture generated by the reader of literary works seen with the eyes, visual nerves, and brain regions associated with the eye nerve. The image can be interpreted as a description that is owned by the crowd about the personal or mental impression in the form of a basic element of a sentence that is typical in the work of prose or poetry.

5. Woman's role

Role is a dynamic aspect of position (status). When a person exercises rights and obligations in accordance with his position in running a role. Both are interrelated so that can not be separated from one to another. No role without position or position without a role. A role includes at least three things, namely: (1) roles include norms associated with a person's position or place in society; (2) role is a concept of who can be done by individuals in society as organization,(3) role also can be said as individual behavior which is important for social structure of society (Soekanto, 2007: 217).

Various views offer an analysis of the role of women, as well as the basis of the social relationships created between men and women, both in society and in the household. Muslikhati (2004: 23), Burhanudin and Fathurahman (2004: 79-112) call it by the term of domestic role and public role. Furthermore, they argue that the domestic role of women is associated with their role in the family, ie as wives, mothers, and household managers. Women's public role is related to their role in society, namely as an employee, public figure, and so on.

Aziz (2007: 468) argues that the domestic-public role which states that women are categorized in the domestic field, while men are classified in the public sphere, is a symptom of a lame social structure. Furthermore, he states that the shift from domestic to the public does not give bargaining power, because the shift brings the impact of shifting values in the family, in the form of changes in functional structures in family life, such as patterns of use of time and activities for families, household affairs, employment, social economy, self-development, and leisure time usage.

C. Methodology

This research is a qualitative research with content analysis method and structural and semiotic approach. Content analysis methods and structural approaches are used to analyze the content of the story text and the structure of folklore. According to Krippendof (1980: 60-63), content analysis includes matters related to linguistic aspects such as syntax, referential, and propositional. In this research, linguistic aspects such as syntax are clusters of words and sentences which are the medium of conveying the contents of folklore associated with reference, i.e. things that are referred to anaphora and cataphora contained in folklore, and also related to the propositional, i.e., intercellar cohesion in the story text. All aspects of the text of the folklore are then analyzed structurally and semiotically about the image and role of female characters with symbols of icons, indexes, and symbols. The research is done through several stages as proposed by Mayring (2000: 64) that is, determining the object of research, analyzing the situation or context, determining the characteristics of the text, determining the criteria of analysis, referring the research question, determining the analytical techniques, determining the unit of analysis, material analysis, and interpreting the text content.

D. Findings and Discussion

In this section will be described things: 1) Moronene folklore structure, the elements of the plot, the story element, the background element of the story, and the theme elements of the story; 2) Moronene female image; and 3) the role of Moronene women. The description is as follows.

1. Structure of Folklore Moronene

a. The Element of Plot

Based on the results of research on some Moronene folklore, it was found that in general Moronene folklore has a chronological plot (forward) and describes various sequences of events in order so that the reader can understand the events in detail. In addition, this story prefers the message of women's existence rather than the narrative of storytelling.

In general, story conflicts are family conflicts and disagreements within society. Conflict in some stories arises because there is no agreement in terms of determination of a mate. The completion of the story tends to give lessons to become women who have a principle in life. Based on several stories studied it was found that the story ends with a solution that shows women's happiness as the main character and sadness to the antagonist. The happiness and sadness described in the story-solving section is a valuable lesson in the story for women's lives.

b. The Element of Figures in Story

This study used some folklores that featured women as the main character who was described as a character who has the intensity of involvement with other figures in the story. Some female characters (Tinani Tongki Pu'uwonuaea iMoronene, Tinani Tongki Ntowiwilere, Tinani Ndaui Mporongongkadu, Waipode Ete, Ndaui Pu'uwonua iWiwilere, Wila'a Yeohoro Nggilo Yiwiwilere, IWulele Ntumbu Enulanga Ntete Bahandi, IWula'a Iohoro Nggilo Iwiwilere, Minagoa Yiwula'a) have a different social background so that each character has its own character and uniqueness. The characters and uniqueness are: (1) Tinani Tongki Pu'uwonuaea iMoronene is described as a smart woman, not easily give up, and obedient to parents, including in the determination of his soul mate, (2) Tinani Tongki Ntowiwilere is a woman who has a strong principle and not never faltered with his stance, despite having to risk his own life; (3) Tinani Ndaui Mporongongkadu is clever to appear in front of her husband, so that her husband believes to leave her with his brother in an old pregnant state; (4) Waipode Ete, is not a woman responsible for her husband and children and characterized as a seductive woman; (5) Ndaui Pu'uwonua iWiwilere is a materialistic woman, because every day she devotes herself to gathering material by neglecting her duties as a housewife; (6) Wila'a Yeohoro Nggilo Yiwiwilere is a woman who is good at getting along and being liked by everyone; (7) IWulele Ntumbu Enulanga Ntete Bahandi is a difficult woman to accept reality; (8) IWula'a Iohoro Nggilo Iwiwilere is a fair, honest, and wise queen; and (9) The Minagoa Yiwula'a is an honest and upbeat woman.

c. The Element of Settings

In general, the background of the folklore is researched in the region of Moronene. Places that form the backdrop of every commonly researched folklore are commonly found in the Moronene region. The story has exactly the same background as the area in Moronene. Associated with the timeline of folklore can not be stated precisely when the time of events in the story occurs. The prediction that can be found is that generally Moronene folklore has a pre-Islamic date into Moronene. This statement is based on the behavior of female characters who have traditional manners, traditions and cultural customs.

The social background of the story generally illustrates the socio-cultural life of the Moronene ethnic group. Stories related to the life of the kingdom and the administrators in dealing with the problems of the kingdom, such as deliberation to counter the attacks of other kings. In this story is also described the king who protects all his people, so he is loved by his people. Conversely, there is a story that likes to question the existence of women in determining the mate that is dominated by the family. Another case with the story of Ndau Pu'uwonua iWiwilere which describes the social life of women who have no humanity and responsibility to their husbands and children.

d. The Element of Theme

The theme of the story generally relates to the family problems and life problems of Moronene women. Tinani Tongki Pu'uwonua iMoronene recounts the struggles of love and self-esteem in the family. A similar theme is found in the story of Ndau Pu'uwonua iWiwilere who questioned women's greed on material resulting in disaster in his life. A theme that tells a broken family. So his son does not know his mother at all, while Iwula'a Iohoro Nggilo Iwiwilere's story tells the idealism of women as a leader (king) in the prosperity and peace of his people, but his idealism is marred by a man who wants to propose.

2. Image of Moronene's Women

From the general findings of the study of Moronene folklore seen from the text showing the image of Moronene women from the meaning of icons, indexes, and symbols analyzed through textual content and structural and semiotic approaches reflect Moronene women who are consequent with their image and remain in their role.

The specific findings of this study are as follows. First, female characters reflect the image of Moronene women showing adherence to parents. Words and sentences as icons also show the image of a dutiful Moronene woman in the elderly, and words and phrases as indexes describe her happy and happy life. Words and sentences as symbols show the conventional socio-cultural aspects that describe the activities of Moronene women who always obey the rules built by parents.

Second, the image of the Moronene woman is not easily influenced to change the principle. A woman capable of self-determined motion and not someone else (Newton, 1989: 190). Words and sentences as icons show also Moronene women have a strong principle. Words and sentences as indexes indicate Moronene women who are always ready with the risks of decisions taken. Words and sentences as a sporty Moronene woman show a commendable attitude in the life of a Moronene woman.

Third, the image of a Moronene woman is wise and wise, as a child, as a wife, as a mother. or as a leader. Words and sentences as icons show the image of women who are wise and wise. Words and sentences as indexes indicate Moronene women who are always careful in behaving, making decisions, saying and stepping in order to create peace between one another. Words and sentences in the form of symbols indicate women Moronene always maintain the authority, both in family life and in social life.

Fourth, the image of Moronene women who have a culture that can be known from the figure when engaged in activities, applications, and farming. Words and sentences as icons also show women who have culture, as stated by Koentjaraningrat (2002: 184) that humans are cultured beings. Words and phrases as indexes indicate the application of cultural applications and

farming. Words and sentences as symbols indicate the existence of a symbol of pre-ceremonial processes for women Moronene and the life of women Moronene as farmers.

Fifth, the image of women who have an optimistic nature in living the process of life. Words and sentences as icons also show the image of Moronene women who have optimism. Words and sentences as indexes indicate Moronene women who always work hard to achieve their goals. This is different from the statement of Hakim (1999: 11) that women are labeled as lazy creatures. Words and sentences as symbols indicate the actions of Moronene women who have a high work ethic.

3. The Role of Moronene's Females

The general finding of the research is the Moronene folklore seen from texts that indicate the role of female characters and the meaning of icons, indexes, and symbols analyzed through structural and semiotic analysis of contents and pendantants representing the role of domestic and public role. The domestic role as a wife is represented by carrying out her duties and obligations, as a mother who is less concerned about her child and as a child is a child obedient to parents.

Specific findings of research on the role of Moronene women are as follows. First, the domestic role as a wife who performs duties and obligations to the husband. That is, she is a woman who pleases her husband, serves her husband well, and obeys to her commands. Words and sentences as icons show the activity of conscious women to do something according to their existence. Words and phrases as indexes indicate the actions taken to indicate duties and obligations to the husband. Words and sentences as symbols also indicate the actions performed that symbolize devotion to the husband.

Secondly, the domestic role of women as unaccountable mothers is known from ambitious storytellers of matter. Moronene culture does not prohibit women from working in the domestic field and plays a role in the fields of political, economic, social, cultural and religious life, provided they pay attention to their demands and teachings (Qardhawi, 2003). In addition, it was found the role of female characters in stories whose childhood did not receive education in the family, thus lacking a deep understanding of the importance of taking care of children and husbands. She does not assume that taking care of her children is a duty that can not be ignored. Words and sentences as icons show the attitudes and behavior of women who neglect duties and obligations to the family. Words and sentences as index shows, low insight of woman in implementing its role as mother. Words and sentences as symbols indicate the actions performed that symbolize women who lack a sense of humanity.

Third, the role of a dutiful child is known from the attitude of the story character who follows all the orders or decisions of parents, including in terms of determining the match. The Moronene female character in the Moronene folklore carries out the obligation in honoring parents. Words and sentences as icons show obedient women to parents. Words and phrases as indexes indicate the attitudes and actions associated with adherence of girls to parents. Words and sentences as symbols indicate the presence of attitudes and actions performed that symbolize women who have no freedom in determining the way of life. Fourth, the role of the public as a leader is known from the role of the king as a wise, fair and honest in his government. Relevant to Agustian's (2001: 141) statement that this woman is a beloved leader, trusted leader, mentor, personable leader, and eternal leader. "Every one of you is a leader and you are responsible for that leadership (HR Tarmizi, Abu Daud, Shahih Bukhari and Sahih Muslim). As a leader he has the capability, capacity, credibility and integrity (Chaidir, 2007) as the captain not only able to save himself and the passengers but also able to give pleasure to the passengers (Chaidir, 2007) The words and sentences as icons indicate the attitude and actions of the king who prioritizes the interests of his people in making decisions. Words and sentences as an index shows the attitude and the action of the king who is aware of his duties and responsibilities towards his people. The

words and sentences as symbols indicate the existence of attitudes and actions performed that symbolize that women have the potential to become a leader.

E. Conclusion

Based on the analysis of nine folklores of Moronene in general it can be concluded that the female character Moronene reflects women consistent with his image and remain in her role as follows.

1. Moronene folklore has a chronological flow. The storytelling of female characters moves quickly with little conflict and prefers messages rather than the quality of the plot. In general, story conflict is a family conflict.
2. In general, the main character of the story is the female character of the ethnic group Moronene from various social levels, there is a good character and there are bad characters like in real life. Generally female characterizations in the story are described analytically in simple language. Women's figures are depicted with a clear distinction, good and evil.
3. In general, the background story of female characters studied in the region of Moronene in the period before the entry of Islam. The social background of women's figures shows the problems of adat and life in the kingdom and the common people.
4. The theme of the character's story in general relates to the life of women in Moronene society, which is about the twists and turns of the life of women Moronene in the family.
5. Moronene folk tales reflect the image of women in two aspects, namely physical image and nonphysical image. The physical image of Moronene women is generally pretty. The nonphysical image of Moronene women is: (1) obedient to parents, (2) having strong principles, (3) wise and wise, (4) cultured, and (5) optimistic. The image of the obedient Moronene woman to the elderly who is reflected from the female character as the main character and from the meaning of icons, indexes and symbols is known from: (1) the activities of women who always obey the parent's orders, and (2) the words and phrases its meaning shows certain words, actions, and symbols commonly spoken, performed, and noticed by Moronene women when following parental rules or commands. The image of a Moronene woman who has a strong principle depicted from women as the main character and from the meaning of icons, indexes and symbols, the image of a Moronene woman who has a strong principle depicted from women as the main character and from the meaning of icons, indexes and symbols it is known that from (1) the activity of the Moronene woman who never neglects her principle in solving the problem, (2) words and phrases that show certain words, actions, and symbols commonly spoken, are used and shown by Moronene women as they defend their principles. The image of the wise woman of Moronene is reflected from the female character as the main character and from the meaning of the icons, indexes and symbols it is known from (1) the activity of the Moronene women in decision making is always based on careful consideration of how beneficial and harmful it is. Words and phrases whose meanings indicate certain words, actions, and symbols that are typical and commonly spoken and practiced by Moronene women when they make decisions. The image of Moronene women who have culture reflected by female characters as the main character in the story and meaning of icons, indexes and symbols is known from (1) the presence of Moronene women who engage in activities proposed and engaged. Words and phrases whose meaning indicates speech and action, and symbols related to cultural issues. The ever-optimistic image of the Moronene woman is reflected from the female character as the main character in the story and meaning of icons, indexes and symbols known from (1) the activity of the Moronene woman in doing something with confidence to achieve success, and (2) words and sentences whose meaning shows the utterances, actions, and symbols that are commonly spoken, performed, and demonstrated by Moronene women when they do something.
6. The role of Moronene women found in Moronene folklore reflects the role of Moronene women from the meaning of icons, indices, and symbols. This is reflected in the textual content of the story that reflects the role of domestic and public role. The role of domestic is as: (1) wife, (2) mother, and (3) child, while public role is as leader (king). As a wife, carry out duties and obligations to the husband. As the mother is less concerned about her husband and her children (in only two stories) and as a child is a child obedient to parents. In addition, women leaders who have a public role have the potential to become leaders who favor their people.

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